

watchins Montaigne produce whole strings
 of them (he ^{o x . 1 1 1}
 loves them in threes), hurrying in breathless
 eagerness on
 one another's heels and yet each admirably
 suited for its
 work. A third quality which he shares both
 with poets
 like Shakespeare and with peasants like
 Synge's is his
 concreteness of imagery. His language has
 not been
 vaporised into a mist of abstractions, like so
 much modern
 writing, by stewing in a study or by
 journalistic pot-
 boiling. He loathed the jargon of
 philosophic pedantry,
 which flourished as greenly then as now: 'Si
 i'estoy du
 mestier, ie naturalizeroy Tart, autant qu'ils
 artializent la
 nature/ He loathed the affectations of young
 literary revo-
 lutionaries that pestered his time like ours:
 'Pourveu qu'ik
 se gorgiasent en la nouvellete, il ne leur
 chault de l'efficace;
 pour saisir un nouveau mot, ils quittent
 l'ordinaire, sou-
 vent plus fort et plus nerveux/ He knows
 that a single
 new image is worth pages of new words;
 and shows it
 in his own practice: Tayme mieulx forger
 mon ame, que
 la meubler'—la vieillesse nous attache plus
 de rides en
 l'esprit qu'au visage'—(of his mind in old
 age) 'qu'il
 verdisse, qu'il fleurisse ce pendant, s'il
 peult, comme le
 guy sur un arbre mort'— (of public office)
 Vest assez de
 s'enfariner le visage, sans s'enfariner la
 poitrine'. Cato
 again, he will say (and he prefers Socrates
 accordingly),
 *est tousiours monte sur ses grands
 chevaulx; or he des-

cribes how he goes his own way in
humorous obstinacy,
'baissant ioyeusement les aureilles'. Even
reason and
spirit take flesh in his hands, as 'cette raison
trouble-feste',
'nostre esprit maladif, rabat-ioye'. Even
dead things at
his touch leap up and come alive: 'Le iour
de iugement
nous prend au collet/ And he speaks,
again, of the
heavenly spheres Venants a se lescher et
frotter Tun i
l'autre en roulant'; whence arise les
contours et change-
ments des carolles des astres'. Of the less
heavenly noise